

Piano • Vocal • Guitar



AVRIL LAVIGNE

the best damn thing



HAL • LEONARD



Girlfriend

I C@n Do Better



Run@w@y

The Best Demn Thing

When You're Gone

Everything B@ck But You



Hot



Innocence

I Don't H@ve to Try

One of Those Girls



Cont@giou\$

Keep Holding On



RONDOR MUSIC INTERNATIONAL

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HAL•LEONARD®

GIRLFRIEND

Words and Music by AVRIL LAVIGNE
and LUKASZ GOTTWALD

Moderately fast Rock

N.C.

Hey, hey, you, you, I don't like your girl - friend. No way, no way, I
Hey, hey, you, you, I know that you like me. No way, no way...

mf

think you need a new one. Hey, hey, you, you, I could be your girl - friend.
no, it's not a se - cret. Hey, hey, you, you, I want to be your girl - friend.

D5 F#5 G5 N.C.

You're so fine, I want you

A5



mine, you're so de - li - cious. I think a - bout you all the time, you're so ad - dic - tive.

B5



G5



Don't you know what I could do to make you feel al - right, — al - right, — al - right, —

D5



— al - right, — al - right? — Don't pre - tend, I think you know I'm damn pre - cious.

A5



B5



And hell yeah, I'm the moth - er - **** - in' prin - cess. I can tell you like me

G5



too and you know I'm — right, — I'm — right, — I'm — right, — I'm — right, — I'm — right.

B5



F#sus



She's like so what - ev - er. You could do

Asus2



so much bet - ter. I think we should get to - geth - er now —

G5



A5



D5

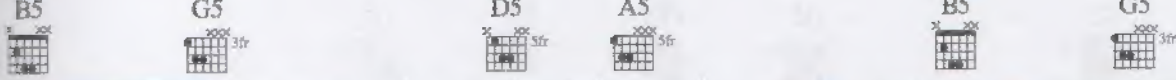


A5

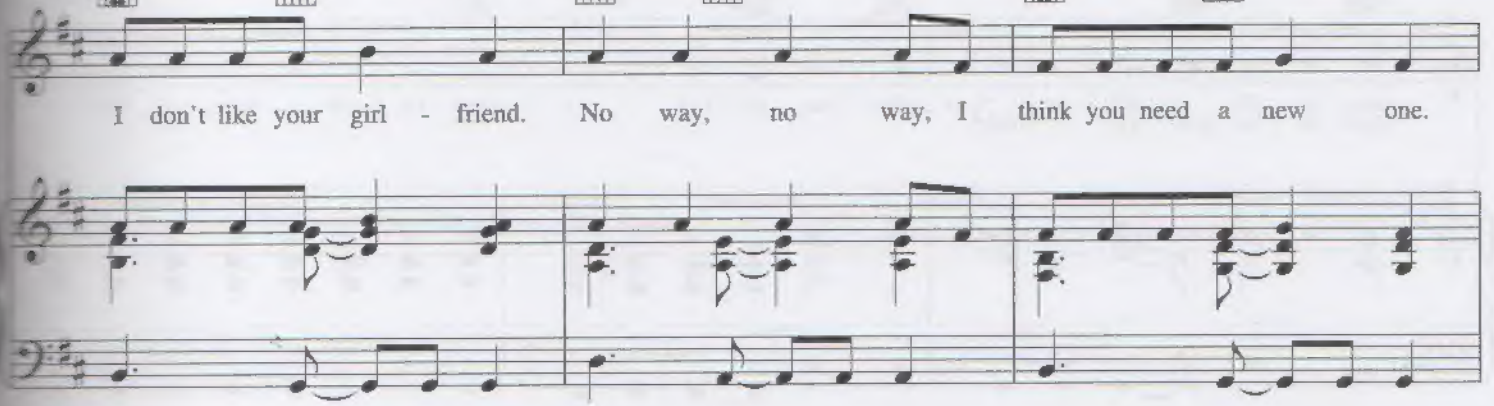


and that's what ev - 'ry - one's talk - in' a - bout. Hey, hey, you, you,


B5 G5 D5 A5 B5 G5



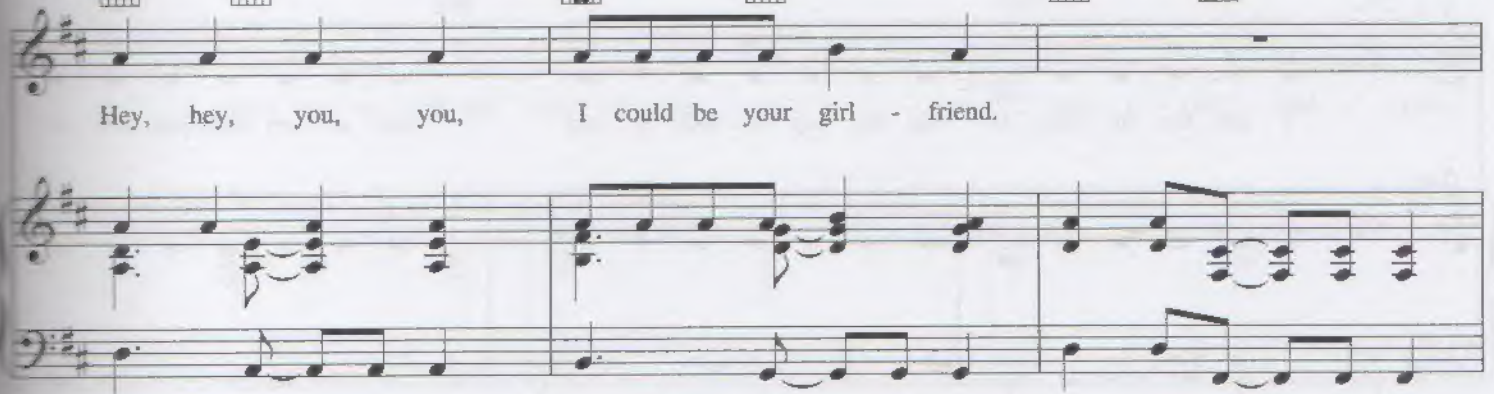
I don't like your girl - friend. No way, no way, I think you need a new one.



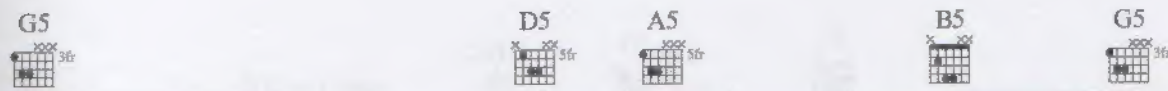
D5 A5 B5 G5 D5 F#5



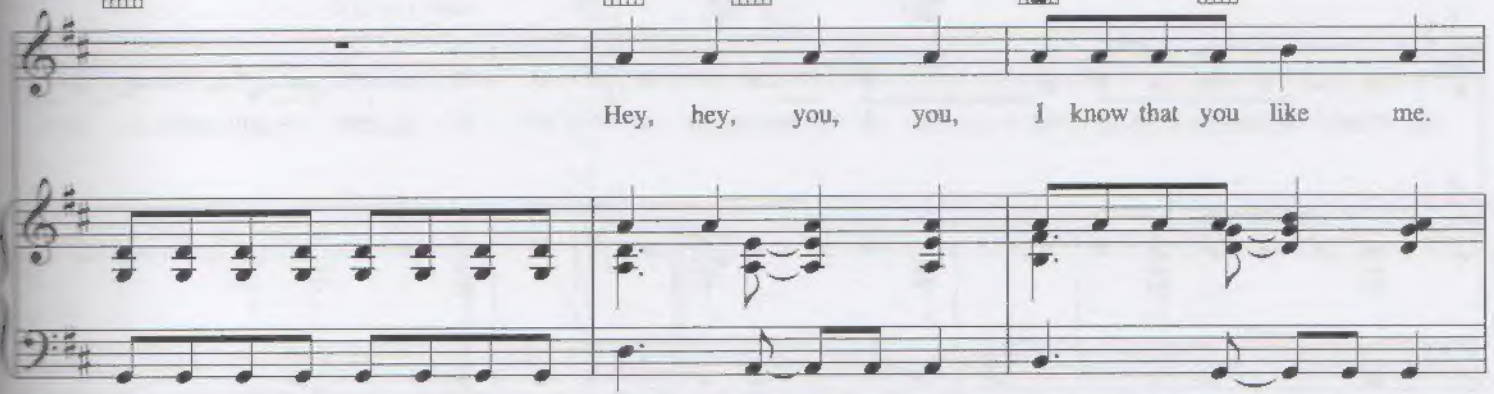
Hey, hey, you, you, I could be your girl - friend.




G5 D5 A5 B5 G5



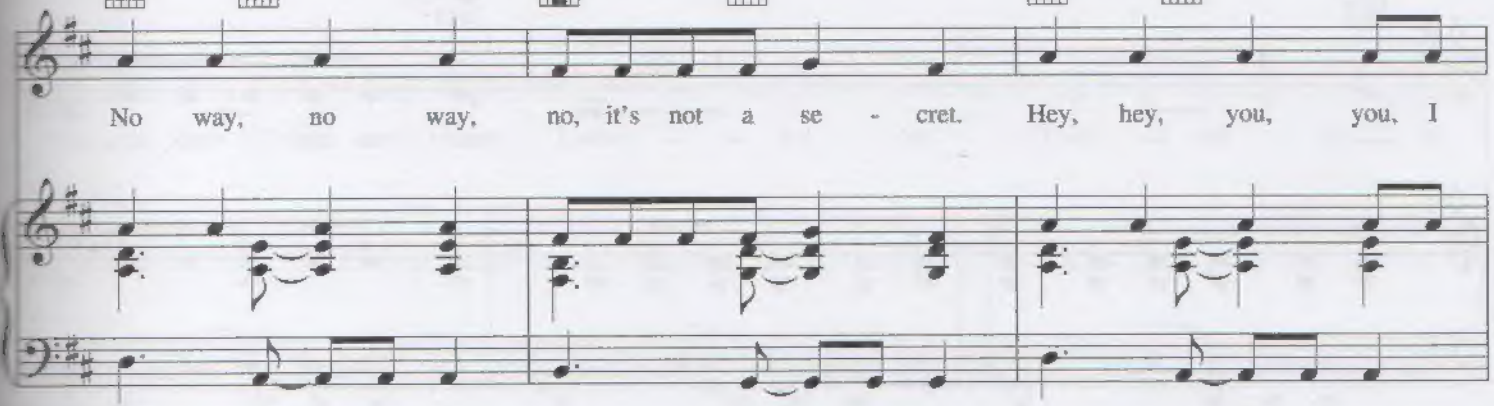
Hey, hey, you, you, I know that you like me.



D5 A5 B5 G5 D5 A5



No way, no way, no, it's not a se - cret. Hey, hey, you, you, I





To Coda

want to be your girl - friend.

I can see the way, I see the way you look at me. And e - ven when you look a -

way, I know you think of me. I know you talk a - bout me all the time a - gain and a - gain.

So come, so come o - ver here and

A5



tell me what I want to hear. Bet - ter yet, make your girl - friend dis - ap - pear.

B5



G5



I don't wan - na hear you say her name ev - er a - gain, — and a - gain, — and a - gain, —

D.S. al Coda

— and a - gain. — 'Cause.

CODA

D5



N.C.

Uhh, in a sec - ond you'll be wrapped a - round my fin - ger

'cause I — can, 'cause I can do it bet - ter. There's no oth - er, so

when's it gon - na sink in? She's so stu - pid, what the hell were you think - in'?

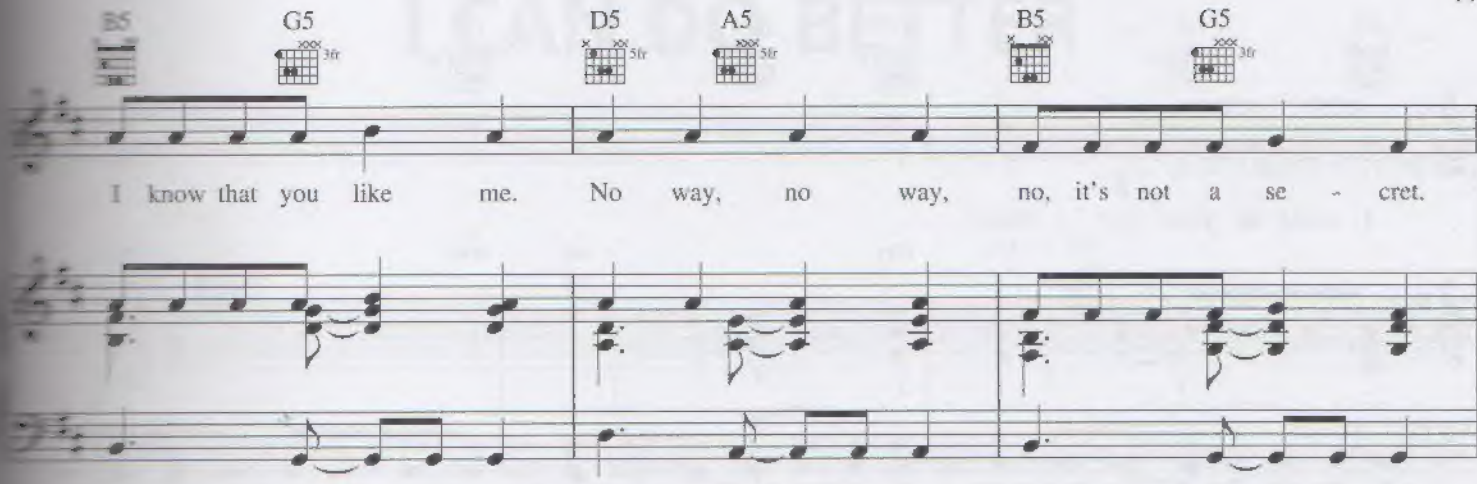
Hey, hey, you, you, I don't like your girl - friend. No way, no way, I

think you need a new one. Hey, hey, you, you, I could be your girl - friend.

No way, no way. Hey, hey, you, you,

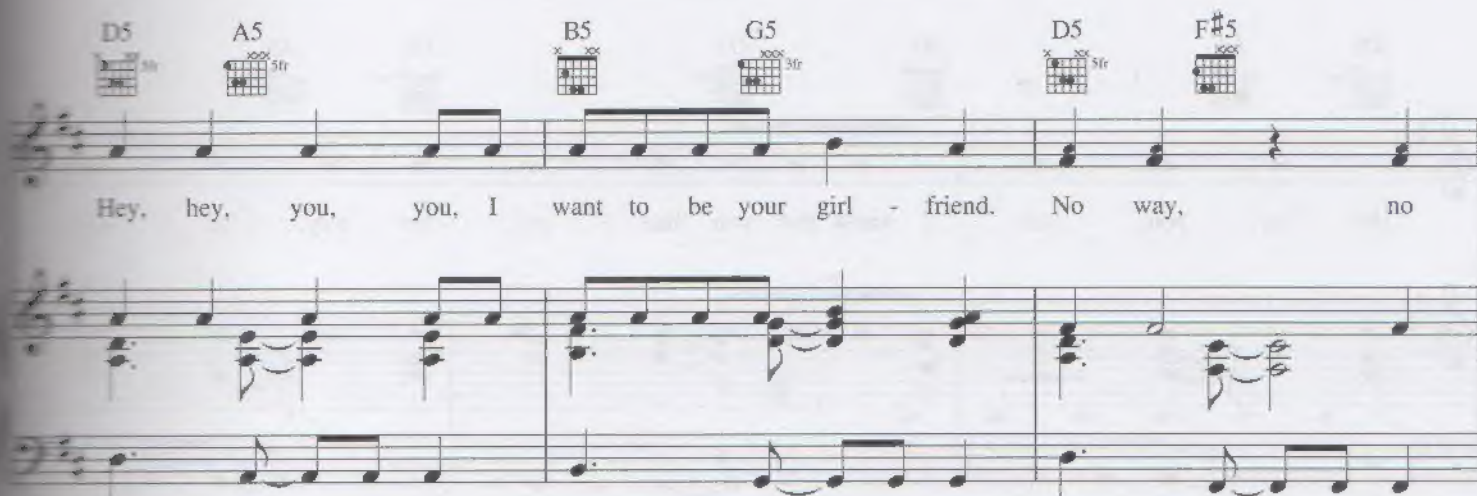
D5 F#5 G5 D5 A5

B5 G5 D5 A5 B5 G5



I know that you like me. No way, no way, no, it's not a se - cret.

D5 A5 B5 G5 D5 F#5



Hey, hey, you, you, I want to be your girl - friend. No way, no

G5 D5 A5 B5 G5



way, hey, Hey, hey, you, you, I don't like your girl - friend.

D5 A5 B5 G5 D5 A5



No way, no way, I think you need a new one. Hey, hey, you, you,

B5 G5 D5 F#5 G5

I could be your girl - friend.
No way, no way, hey

D5 A5 B5 G5 D5 A5

Hey, hey, you, you, I know that you like me. No way, no way

B5 G5 D5 A5 B5 G5

no, it's not a se - cret. Hey, hey, you, you, I want to be your girl - friend
No

D5 F#5 G5 D5

way, no way, hey, hey.

I CAN DO BETTER

Words and Music by AVRIL LAVIGNE
and LUKASZ GOTTWALD

Fast

C5

G5



Sheet music for the first system of "I Can Do Better". It features a piano introduction in 4/4 time, marked "Fast" and "f". The music is written for guitar (treble clef) and piano (bass clef). The guitar part has a C5 chord diagram above the first measure. The piano part consists of a steady eighth-note bass line.

C5



I could - n't give a damn
You're so full of _____

G5



what you say _____ to me. _____ I don't real - ly care
at, _____ I _____ can't stand _____ the way you act. _____ I

F5



C5



what you think of me, 'cause ei - ther way, you're gon na
just can't com - pre - hend. I don't think that you

G5



think what you be - lieve. There's noth - ing you could say
— can han - dle it. I'm way o - ver,

F5



C5



that would hurt me. I'm bet - ter off with - out
o - ver it. I will drink as much

G5



— you an - y - way. I thought it would be hard.
— Li - mon - cel - lo as I can, and I'll do it a - gain

C5



but and I'm o kay. I don't need you if you're
a gain 1 don't real ly care

G5



na you be have that way, 'cause with me it's
you have to say, 'cause you know, you

A5



all or noth ing I'm sick of { this } shit, don't de ny
you're noth ing { your }

A5



you're a waste of time. I'm sick of { this }
your

shut, don't ask why. I hate

F5 G5

you now, so go a - way

C G7(no3)

from me. You're gone, so long; I

Am

can do bet - ter, I can do bet - ter. He,

Fsus2

hey you, I found

my - self a - gain. That's why

you're gone. I

can do bet - ter, I can do bet - ter.

N.C.

What'd ya say?
I'm ___ so

I told you so.
sick of you.

You know that,
You're on my nerves.

'cause I al - ways know. }
I want to puke. }

Get out of my face,

hey, hey. You're not my taste, hey, hey.

Hey, hey. Hey, hey. I hate

C

G7(no3)

you now, so go a way _

Am

from me. You're gone, so long.

Fsus2

I can do bet ter, I

C

can do bet - ter. Hey, hey you, _

G7(no3)



I found _____ my self

 The first system of music. The vocal line (treble clef) has a whole note rest, followed by a half note 'I', a half note 'found', a whole note rest, a half note 'my', and a half note 'self'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

Am



a - gain That's why you're gone

 The second system of music. The vocal line (treble clef) has a half note 'a', a half note 'gain', a whole note 'That's', a half note 'why', a whole note rest, a half note 'you're', and a half note 'gone'. The piano accompaniment continues with the same eighth-note bass line and chords.

F sus2



I can do bet - ter, I

 The third system of music. The vocal line (treble clef) has a whole note rest, followed by a half note 'I', a half note 'can', a half note 'do', a half note 'bet', a half note 'ter,', and a half note 'I'. The piano accompaniment continues with the same eighth-note bass line and chords.

1

2

C5



can do bet - ter I hate can do bet ter

 The fourth system of music, divided into two measures. Measure 1 (marked '1') contains the lyrics 'can do bet - ter I hate'. Measure 2 (marked '2') contains the lyrics 'can do bet ter'. The vocal line (treble clef) has a half note 'can', a half note 'do', a half note 'bet', a half note 'ter', a half note 'I', a half note 'hate', a half note 'can', a half note 'do', a half note 'bet', and a half note 'ter'. The piano accompaniment continues with the same eighth-note bass line and chords.

RUNAWAY

Words and Music by AVRIL LAVIGNE,
LUKASZ GOTTWALD and KARA DioGUARDI

Moderately fast

C5 G5 F G5

Got up on the wrong side of life to - day, yeah. — Crashed the

C5 G5 F G5

car, and I'm gon - na be real - ly late. My

C5 G5 F G5

phone does - n't work, 'cause it's out of range. — Looks

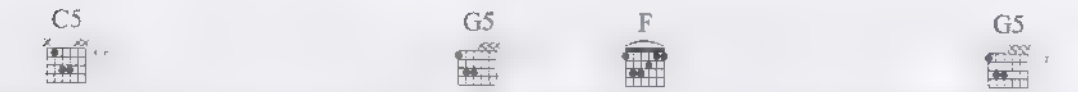
C5 G5 F G5



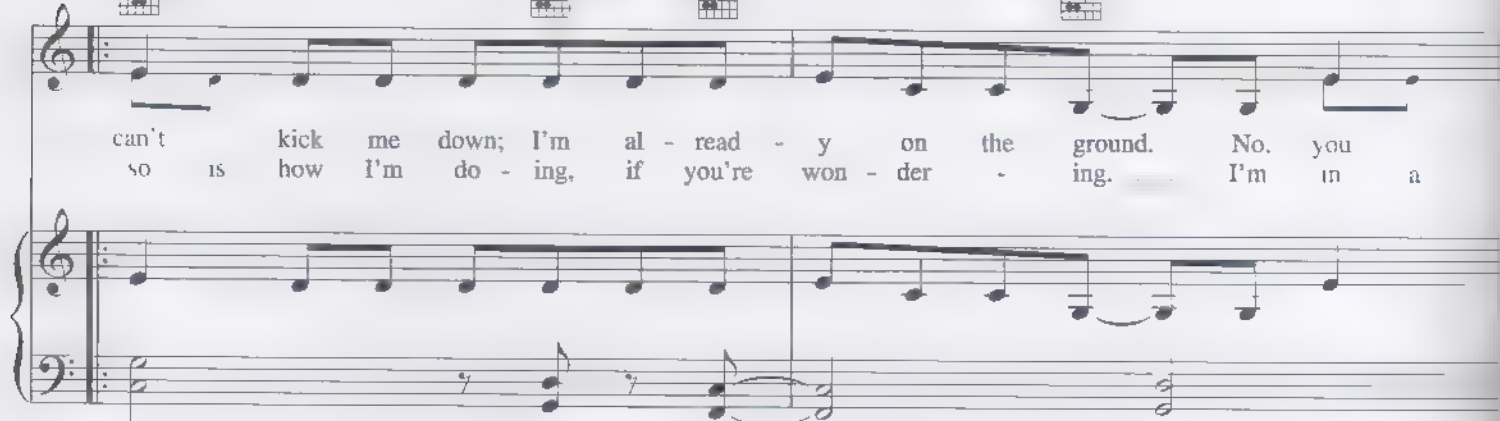
like it's just one of those kind of days. You




C5 G5 F G5



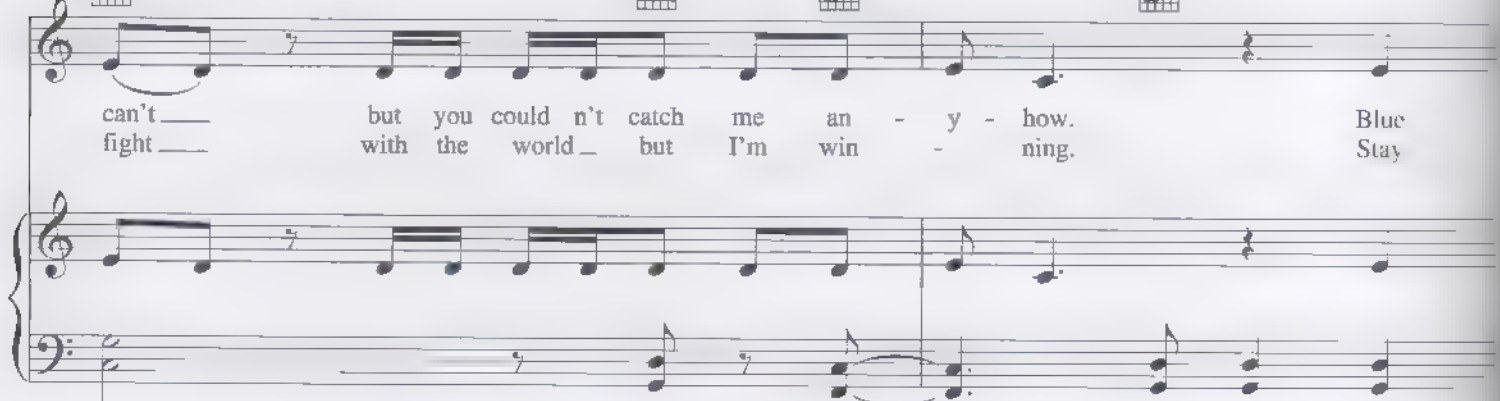
can't kick me down; I'm al - read - y on the ground. No. you
so is how I'm do - ing, if you're won - der - ing. I'm in a




C5 G5 F G5



can't _____ but you could n't catch me an - y - how. Blue
fight _____ with the world - but I'm win - - ning. Stay



C5 G5 F G5



skies, but the sun is - n't com - ing out, no To
there, come _____ clos - er; it's at your own risk. _____ Yeah. you


























day it's like I'm un der a heav y cloud. { And I
know how it is: life can be a bitch. }

feel so — a - live. — I can't help — my self,

don't you re - al - ize.

I just wan - na scream and lose — con - trol,

C/F



throw my hands up and let it go, for

Am



C5



C/F



get a - bout ev - ry - thing and run a - way,

Am



yeah. I just want to fall and lose

C5



C/F



my self. laugh - ing so hard it hurts

Am

like hell, for - get a - bout ev - 'ry - thing -

C5

C F

and run a - way, yeah.

C5

G5

F5

G5

1

So yeah.

Am7

C5

C F

Run a - way, run a - way

Am7



C5



Run a - way,

run

a - way

C F



Am9



Run a - way,

run

C5



C/F



a - way

Run a - way,

run,

run

a way.

Am9



C5



C/F



Run a - way,

run

a

way.

Run a way

run



run a way I just wan - na scream and lose

Piano accompaniment for the first system, featuring a treble and bass staff with chords and a steady eighth-note bass line.



con trol, throw my hands up and let

Piano accompaniment for the second system, continuing the melody and bass line from the first system.



it go, for - get a bout ev - 'ry - thing

Piano accompaniment for the third system, continuing the melody and bass line.



and run a way, yeah

Piano accompaniment for the fourth system, concluding the piece with sustained chords.

Am

C5

I just want to fall and lose my self,

C/F

laugh - ing so hard it hurts like hell, for -

Am

C5

get a - bout ev - 'ry thing and run d

C F

Am

way, yeah.

THE BEST DAMN THING

29

Words and Music by AVRIL LAVIGNE
and BUTCH WALKER

Moderately fast

D5



(2.) Al - right, —

Let me hear you say,
now let me hear you say,

1

2

'Hey, hey, hey!"
'Hey, hey, ho!"

(Hey, hey, hey!)

(Hey, hey, ho!) I

D5



hate it when a guy

{ does - n't get the door, e - ven
does - n't un - der - stand why a

though I told him yes - ter - day and the day be - fore, I
cer - tain time of month I don't wan - na hold his hand. I

hate it when a guy goes out and does - n't get the tab in, and I
hate it when they go out and we stay in, and they

have to put my mon - ey out, and that looks bad.
come home smell - ing like their ex - girl - friend.

(1., 3.) Where are the hopes, where are the dreams
(2.) But I found my hopes, I found my dreams

A/C#

my Cin - der - el - la sto - ry scene?
 my Cin - der - el - la sto - ry scene...

Bm G A

When do — you think — they'll fin - 'ly see
 Now ev - 'ry - bod - y's gon - na see

D5

that you're not, — not, not — gon - na get
 that you're not, — not, not gon - na get

D G

— an - y bet - ter? } You won't, — won't, won't, — you won't get
 an - y bet - ter. }

Bm7



rid of me, nev - er. Like — it or not, — e - ven though —

Asus



D G



she's a lot like me, — we're not the same

D F#



G5



D5



And yeah, yeah, yeah, I'm a lot

D G



to han - dle You don't know trou - ble, I'm a

Bm7



hell of a scan - dal. Me, I'm a scene, I'm a

Instrumental accompaniment for the first system, featuring guitar and bass staves with chords and melodic lines.

G5



To Coda

dra - ma queen, I'm the best damn thing that your

Instrumental accompaniment for the second system, featuring guitar and bass staves with chords and melodic lines.

A5



D5



eyes have ev - er seen. Al - right,

Instrumental accompaniment for the third system, featuring guitar and bass staves with chords and melodic lines.

al - right, yeah, I

Instrumental accompaniment for the fourth system, featuring guitar and bass staves with chords and melodic lines.

2

A5

eyes have ev - er seen. Give me an A. (Al - ways

give me what I want.) Give me a V. (Be ver - y,

ver - y good to me. R. (Are you gon - na treat me right?)

I (I can put up a fight.) ... Give me an

L. Let me hear you scream loud. (Let me

D.S. al Coda

hear you scream loud.) One, two, three, four

CODA

A5

D5

eyes have ever seen Let me hear you say,

"Hey, hey, hey!" (Hey, hey, hey!) Al - right, -

now let me hear you say, "Hey, hey, ho!" (Hey, hey, ho!)

D5

(Hey, hey, hey!)

(Hey, hey, hey!) (Hey, hey, hey!) I'm the

G5 A5 D5

best damn thing that your eyes have ev - er seen.

WHEN YOU'RE GONE

Words and Music by AVRIL LAVIGNE
and BUTCH WALKER

Moderately slow

Chords: C, Em, Dsus, D5, G, D/F#, Em7, D(add4)

Lyrics:

al - ways need ed time on my own. I nev - er thought I'd
nev - er felt this way be - fore Ev - ry - thing that I do

need you there when I ____ cried. ____ And the
re - minds me of ____ you. ____ And the

G

D/F#

Em7

days feel like years when I'm a - lone, and the bed where you lie
clothes you left, they lie on the floor, and they smell just like you.

C

D

Dsus2

D

is made up on your side. When
I love the things that you do.

Am7

G B

you walk a - way, I count the steps that you take. Do y.

Cmaj9#11

D5

see how much I need you right now? When you're g

the pie - es of my heart are miss-ing you. When you're gone,

Chords: Em7, D

the face I came to know is miss-ing too. When you're gone,

Chords: Em7, D

the words I need to hear to al - ways get me through the day

Chords: Am7, C(add2), G, D/F#

and make it O - K... I miss you.

Chords: C add2, D

Chords: C, Em, C, Em





Chords: C, Em, Dsus, D5

Chords: D add4, Bm


I miss you. — We were made for each oth



Chords: C, G


er, out here for - ev - er, I know we


Yeah, yeah... All I ev - er want - ed was for you to know,












ev - ry - thing I do, I give my heart and soul... I can hard - ly breathe; I need to feel you here _ with me..











When you're gone, the piec - es of my heart



are miss - ing you. When you're gone, the face _ I came _ to know _



— is miss-ing too. When you're gone, — the words I need to hear — will











al - ways get me through — the day — and make it o - kay. —





— I miss — you. —

mt.

EVERYTHING BACK BUT YOU

Words and Music by AVRIL LAVIGNE
and BUTCH WALKER

Very fast



F#7sus



First system of musical notation, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is marked 'Very fast'. The treble staff begins with an E chord diagram and the bass staff with an F#7sus chord diagram.

Second system of musical notation, continuing the piece with a treble and bass staff. A guitar chord diagram for E A is shown above the treble staff.

Third system of musical notation, featuring a treble and bass staff. It includes guitar chord diagrams for G#5 (4fr), A5 (5fr), and Bsus. The system concludes with the word 'To'.

To -

Fourth system of musical notation, featuring a treble and bass staff, continuing the instrumental part of the song.

Fifth system of musical notation, featuring a treble and bass staff. It begins with an E5 guitar chord diagram.

day friends was _____ the to worst tell day; I
tried _____ to tell me _____

Sixth system of musical notation, featuring a treble and bass staff, concluding the piece with a long melodic line in the treble staff.

F#5

went
all

through
a

hell.
long

I
that

A5

wish
you

I

could
weren't

re

move
right

it

from
one

my
for

mind.
me.

B5

E5

My

Two
friends

months
tried

a
to

F#5

way
tell

from

you,
me

but

I
to

could
be

n't

A5



tell: I thought that ev - 'ry - thing was gon - na be just
 strong. I bet you did - n't think that I would

B5



fine. }
 see. } The

C#m



post - card that you wrote with the stu - pid lit - tle

A



note, some - thing was - n't quite right a -

E



B

bout _____ it.

(1., 3.) It smelled like cheap per
(2.) I wan - na see you

C#m 4fr

A

fume cry and like I did did a thou - sand you times.

E

There is no way you can get a - round _____ it, be
Now you're los - ing me, you're los - ing me _____ now!

Bsus2

B5

cause you wrote, "I wish you _____ were

E

F#7sus



her." You left out the

E/A



"e." You left with - out me, and

G#5



A5



Bsus



E



now you're some - where out there with a hey, hey,

F#7sus



psy - cho babe. I hate you. Why are guys so lame?

E/A

G#5

To Coda

Ev - 'ry - thing I gave you, I want ev - 'ry - thing

A5

Bsus

E

back but you.

F#7sus

E/A



G#5

A5

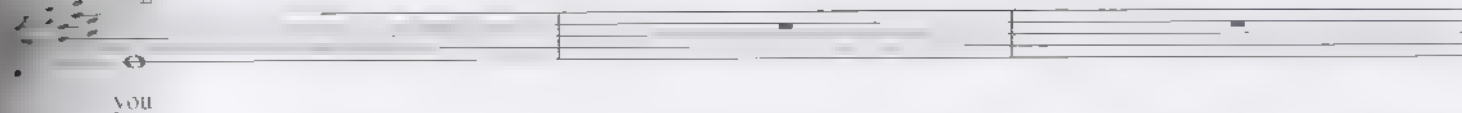
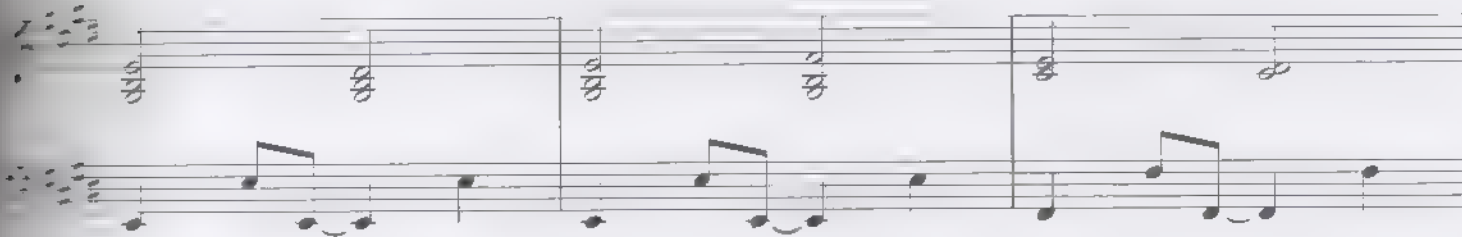
Bsus

My

My


E  F#5 

you

A5 



G#5  A5  B5  E 



F#5 



A5



G#5



A5



B5



D.S. al Coda

CODA

A5



Bsus



The

back

but

("I

E



F#7sus



wish
you

you — were her."

You left out — the

E A



"e."

You left with - out me.)

G#5



1 A5



Bsus



2

A5



Bsus



Ev - 'ry - thung

back

but

(C)

back

but

F



you

Esus



E5



HOT

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Moderately fast

Ab5 Eb5 Bbsus

You're

Ab/Db D7sus2 Ab5 Eb5

— so good to me, — ba - by, — ba - by —

Bb7sus Db7sus2

Ab5



F5



I want to lock you up in my clos -
I can make you feel all bet -

C5



Db5



Ab5



et, where no one's a - round. I want to
ter, just take it in, and I can

F5



C5



put your hand in my pock - et, be -
show you all the plac - es you've

Db5



Ab



cause you're al - lowed. I want to
nev - er been. And I can

F5 C5



drive make you in - to the cor - ner and
you say ev - 'ry - thing that



D \flat A \flat



kiss you with out a sound I want to
you've nev - er said And I wil



F5 C5



stay let this way for - ev - er; I'll
let you do an - y - thing a



D \flat B \flat 5



say it and a loud Now you're in
gain and a gain



E7b5

and you can't get out. You make me so

E7b5 **B7b5**

not, make me wan - na drop. You're so ri - dic u

D7b5 **A7b5**

lous I can bare - ly stop. I can hard ly

E7b5 **B7b5**

breathe: you make me wan - na scream. You're so fab - u -

Db5



Ab5



lous. You're so good to me, ba - by,

Eb5



Bbsus



ba - by. You're -

Ab/D \flat Db \flat sus2

Ab5



so good to me, ba - by,

Eb5



Bb7sus

| Db \flat sus2

ba - by.

D^bsus2 **B^bm** **D^b**

Kiss me gen - tly,

A^b **E^b(add4)** **B^bm**

al - ways, I know. Hold me,

D^b **A^b** **E^b(add4)**

love me, don't ev - er go,

B^bm **D^b** **A^b**

oh,

Eb(add4)



Bbm



Db7sus2



yeah.

Ab5



Eb5



You make me so hot, make me wan - na

Bb5



Db5



Ab5



drop. You're so ri - dic - u - lous I can bare - ly stop. I can hard - ly

Eb5



Bb5



Db5



breathe; you make me wan - na scream. You're so fab - u - lous. You're so good to

Ab5 2 Ab Eb

me. You make me so me, ba - by, ba - by.

Bbsus Ab/Db Db/sus2 Ad

You're so good to me, ba - by.

Eb Bb7sus Db/sus2

ba - by.

Optional Ending

Repeat and Fade

INNOCENCE

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Moderately slow

C#m Amaj7 C#m

Wak-ing up, I see that
I found a place — so —

mp

Amaj7 C#m

ev - 'ry - thing is o - kay. } The first time in my
safe, not a sin - gle tear. }

Amaj7 C#m

life, and now it's so { great.
clear. Slow - ing down, I look a
Feel — calm, — I be

Amaj7

C#m

round and now I'm so a - mazed. I think a - bout the
long, — I'm so hap - py here. It's so — strong, and now I

Amaj7

B

lit - tle things that make — life great. — } I would - n't change a -
let my - self — be — sin - cere. — }

Amaj7

B

thing — a - bout — it. This is the

A

B

best feel - ing.



This in - no - cence — is bril - liant. — 1



hope that it will stay. — This mo - ment is per - fect.



Please don't go a - way; — 1



you — now, — and I'll

Amaj7

1 B B(add4)

hold on to it. Don't you

B C#m

let it pass — you by

Amaj7 C#m Amaj7

2 B7 Amaj7

Don't you let it pass — you by. — It's a state of bliss; you

E B

think you're dream - ing. It's the hap - pi - ness in -

C#m Amaj7 E

side that you're feel - ing It's so beau - ti - ful, it makes you wan na cry

B Amaj7

It's the state of bliss; you

E B

think you're dream - ing. It's the hap - pi - ness in -

Amaj7

te that you're feel ing It's so beau - ti - ful, it

E B

makes you wan na cry.

C#m

It's so beau ti ful, it makes you wan - na cry.) This in - no - cence

Amaj7 E B

is bril - liant, (It makes me wan - na cry.



This in - no - cence — is bril lant

B



Please don't go a - way, 'cause I need — you now.



and I'll hold on



to it. Don't you let it pass you by

Amaj7

E

This in - no - cence — is bril - liant. — I

C#m

Amaj7

that it will stay. This mo - ment is per - fect. —

B

C#m

Please don't go a - way. — I need

A

E

B

you — now, — and I'll

Amaj7 B

hold on to it. Don't you

C#m Amaj7

let it pass — you by.

C#m Amaj7 C#m

Amaj7 C#m Amaj9

rit.

I DON'T HAVE TO TRY

Words and Music by AVRIL LAVIGNE
and LUKASZ GOTTWALD

Fast

NC

I'm the one, I'm the one who knows the dance.
I'm the one who tells you what to do.

f

I'm the one, I'm the one who knows the prance.
You're the one, you're the one if I let you

I'm the one, I'm the one who wears the pants.

and a half step lower.



I wear the pants.

Am F6

A5 G5 C5

Hey Don't you, you fol - low me.
dis - a - gree,

G5 C5

I'll take the lead, — can't you see? —
be-cause you know — it's all a - bout

A5



Don't Be you at

G5



C5



ques - tion and me: call
my beck and

G5



C5



I'm a you just do what I say. —
know it all and it's all your fault.

D5



A5



I don't care

G5 C5

what you're say - ing, I don't care

G5

what you're think - ing. I don't care a - bout

C5 D5

an - y - thing. - Get read - y, get read - y, 'cause I'm hap - pen - ing. -

A5 G5 C5

I don't care what you're say - ing, I don't care

you're think - ing. I don't care a - bout an - y - thing. - Get

G5 C5

get read - y, 'cause I'm on the scene. I don't

C5

to try to make

A5 F5

you re al - ize,

E5

A5

F5

First system of musical notation, featuring a guitar solo in the treble clef and piano accompaniment in the grand staff. The guitar part has a long note with a slur over it. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

C5

G5

Second system of musical notation, including vocal melody and piano accompaniment. The vocal line has lyrics: "an y thing I wan - na do, an - y - thing I'm gon - na do,". The piano accompaniment features a rhythmic pattern of eighth notes in the treble and a steady bass line.

A5

F5

Third system of musical notation, including vocal melody and piano accompaniment. The vocal line has lyrics: "an y - thing I wan - na do, I do, and". The piano accompaniment continues with the same rhythmic pattern as the previous system.

To Coda

C5

E5

A5

Fourth system of musical notation, including vocal melody and piano accompaniment. The vocal line has lyrics: "I don't have to try". The piano accompaniment features a more complex chordal structure in the treble and a steady bass line.



Musical notation system 1 (Measures 1-3):

- Measure 1: Treble clef has a whole note chord (C major). Bass clef has a whole note chord (C major).
- Measure 2: Treble clef has a half note chord (C major). Bass clef has a half note chord (C major).
- Measure 3: Treble clef has a half note chord (C major). Bass clef has a half note chord (C major).



Musical notation system 2 (Measures 4-6):

- Measure 4: Treble clef has a half note chord (F6). Bass clef has a half note chord (F6).
- Measure 5: Treble clef has a half note chord (C major). Bass clef has a half note chord (C major).
- Measure 6: Treble clef has a half note chord (G7sus). Bass clef has a half note chord (G7sus).



Musical notation system 3 (Measures 7-9):

- Measure 7: Treble clef has a half note chord (Am). Bass clef has a half note chord (Am).
- Measure 8: Treble clef has a half note chord (F6). Bass clef has a half note chord (F6).
- Measure 9: Treble clef has a half note chord (F6). Bass clef has a half note chord (F6).



Musical notation system 4 (Measures 10-12):

- Measure 10: Treble clef has a whole note chord (A5). Bass clef has a whole note chord (A5).
- Measure 11: Treble clef has a whole note chord (A5). Bass clef has a whole note chord (A5).
- Measure 12: Treble clef has a whole note chord (A5). Bass clef has a whole note chord (A5).



Musical notation system 5 (Measures 13-15):

- Measure 13: Treble clef has a whole note chord (C5). Bass clef has a whole note chord (C5).
- Measure 14: Treble clef has a whole note chord (G5). Bass clef has a whole note chord (G5).
- Measure 15: Treble clef has a whole note chord (Am). Bass clef has a whole note chord (Am).

B7sus C6 Dsus2

Esus Gsus2 A5

Am/B C/B D.S. al Coda

CODA C5

I don't have

E5 A5 Fmaj7(no3rd)

to try. (Don't have to try.)

ONE OF THOSE GIRLS

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Fast

N.C.

mf

E♭5

F5

A♭5

E♭5

F5

A♭5

E♭5

She's I know your _____ the kind of girl...
gon - na be _____ the end of you, -

♯ Recorded one step lower.

Ab5



You on - ly at care least a - bout one thing say.
that's what they

C5



It's who you've seen or where you've been.
been a while, you're in de - n.

Ab5



al, and who's got mon - ey late
now it's too

Eb5



I see that look in your eyes.
The way she looks, it makes you high

Ab5

it tells a mil - lion lies,
All the warn - ing signs,

but deep in side I know why
'cause her blonde hair, her blue eyes,

Ab5

you're talk - ing to him.
it makes you wan - na die.

Eb/G

Ab5

I know what {you're
she's} all a - bout; I

Adm

Bbsus

real ly hope { he fig - ures / you fig - ure } it out. She's

E♭5

F5

one of those girls, noth - ing but trou - ble.

A♭5

Just one look and now you're see - ing dou - ble.


E♭5

F5


A♭5

Be - fore you know — it she'll be gone, —

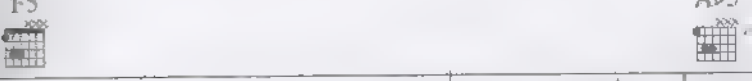
C5 Bb5 Eb5



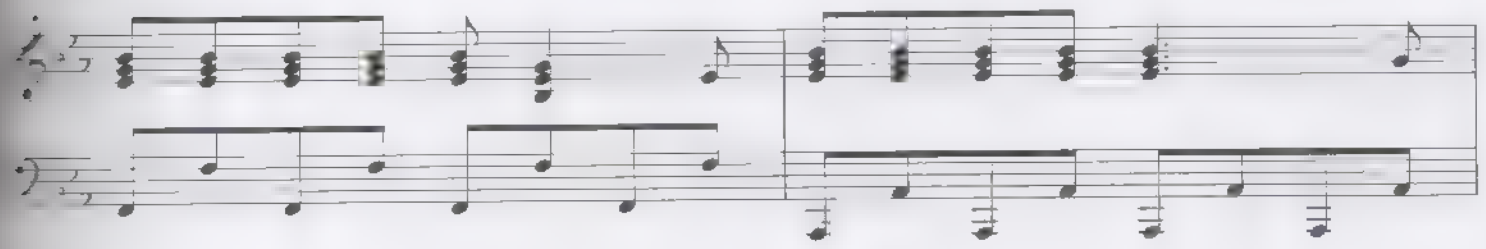
off to the next one. She's so good that




F5 Ab5




you won't see it com - ing; she'll take you for a ride and



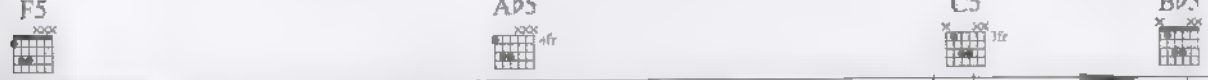
Eb5




you'll be left with noth - ing. You'll be bro -



F5 Ab5 C5 Bb5



- ken, she'll be gone, — off to the next one. To Coda



1

E \flat 5

F5

A \flat 5

E \flat 5

F5

Off to the next one.

A \flat 5

2

Cm7

You know it's a game,

A \flat sus2

— you know it's a game. — She keeps

E \flat 

play - ing a - round — with your head,

B \flat 

play - ing a - round with your head. —

Cm7



She's so in - sane, — so in - sane.

A \flat sus2E \flat 

She's the one — to blame,

she's the one to blame. — She's

B \flat

CODA

E \flat 5 Ab5 Cm7

Off to the next one.

Ab5 B \flat 5 E \flat 5 A \flat 5

Off to the next one

C5 B5/F \sharp B \flat 5/F E \flat 5

CONTAGIOUS

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Moderately fast

When you're a - round I don't know
 They all say that you're no
 what to do,
 good for me,
 I do not think that I can
 but I'm too close to turn a -
 wait a - round
 to go o - ver and to
 I'll show them they don't know

* Recorded a half step lower.

D **D/F#** **G5**

talk an - to y - you. thing; I do not know what I should
I think I've got you figured

D **D/F#** **G5**

say, out. and — } I walk out — in si lence That's

D5 **A5** **D/F#**

when I start to re - al - ize — what — you bring to my

G5 **D**

life — — — — — Damn, this guy can make me cry (sm)

It's so con

gious. I can - not get it out

of my mind. It's so out ra geous. You

make me feel so high high

D/G D

Bm D G D A Bm

D G D F#7(no3rd)

1 2

all the time. —

G D add4, G

I will give — you ev - 'ry — thing. — I will treat — you

D(add4) G D(add4)

right. If you just — give me a — chance. —

F#7(no3rd)


— I can prove I'm right. It's













so con - ta - gious. _ I can - not get _ it out _










_ of my _ mind. It's so out - ra - geous. _ You

make me _ feel _ so _ high. _

1
F#7(no3rd)


2
F#7(no3rd)


_ It's _ high _ all the time

KEEP HOLDING ON

from the Twentieth Century Fox Motion Picture ERAGON

Words and Music by AVRIL LAVIGNE
and LUKAS GOTTWALD

Moderate Rock

G5 G5/F# G5/E

mp

G5 C G5 G5/F#

You're not a - lone. To - geth - er we stand. -
So far a - way, I wish you were here. -

G5/E G5/C G5

I'll be by your side, you know I'll take your hand. When it gets cold -
Be - fore it's too late, this could all dis - ap - pear. Be - fore the doors close -

G5/F# G5/E G5/C

and it feels like the end, there's no place to go you know I won't give
and it comes to an end, with you by my side I will fight and de -

in. fend. Csus2 Em7

No, I won't give in.
I'll fight and de fend.

Csus2 D7sus G5 G5/F#

Keep hold ing

Em7 Csus2 G5

on 'cause you know we'll make it through, we'll make it through. Just

G5/F# Em7 Csus2

stay strong 'cause you know I'm here for you, I'm here for you.

G5 G5/F# Em7

There's noth-ing you can say, noth-ing you can do. There's no oth-er way when it comes -

Csus2 G5 G5/F#

to the truth so keep hold - ing

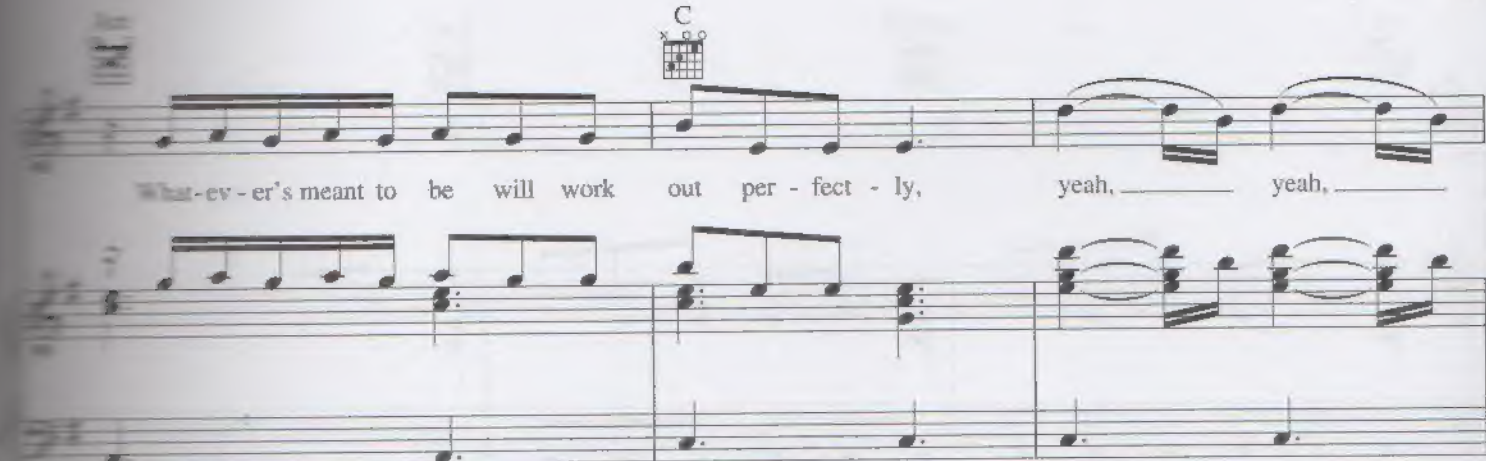
Em7 Csus2 To Coda Am

on 'cause you know we'll make it through, we'll make it through. Hear me when I say, when I say

C Am Em

I be - lieve that noth-in's gon - na change, noth-in's gon - na change des - ti - ny.

What-ev-er's meant to be will work out per-fect-ly, yeah, _____ yeah, _____



yeah, _____ yeah, _____ La, da, da, da, _____ la, da, da, da, _____



la, da, da, da, _____ da, da, da, da, _____

D.S. al Coda



CODA



Keep hold - ing on. _____



G5



G5/F#



Em7



Keep

Csus2



G5



G5/F#



hold - ing on. _____

There's noth-in' you can say,

noth-in' you can do. _____

Em7



Csus2



G5



There's no oth-er way when it comes _ to the truth _ so keep

G5/F#



Em7



Csus2



hold - ing

on _____

'cause you know we'll make it through, we'll make it through. _